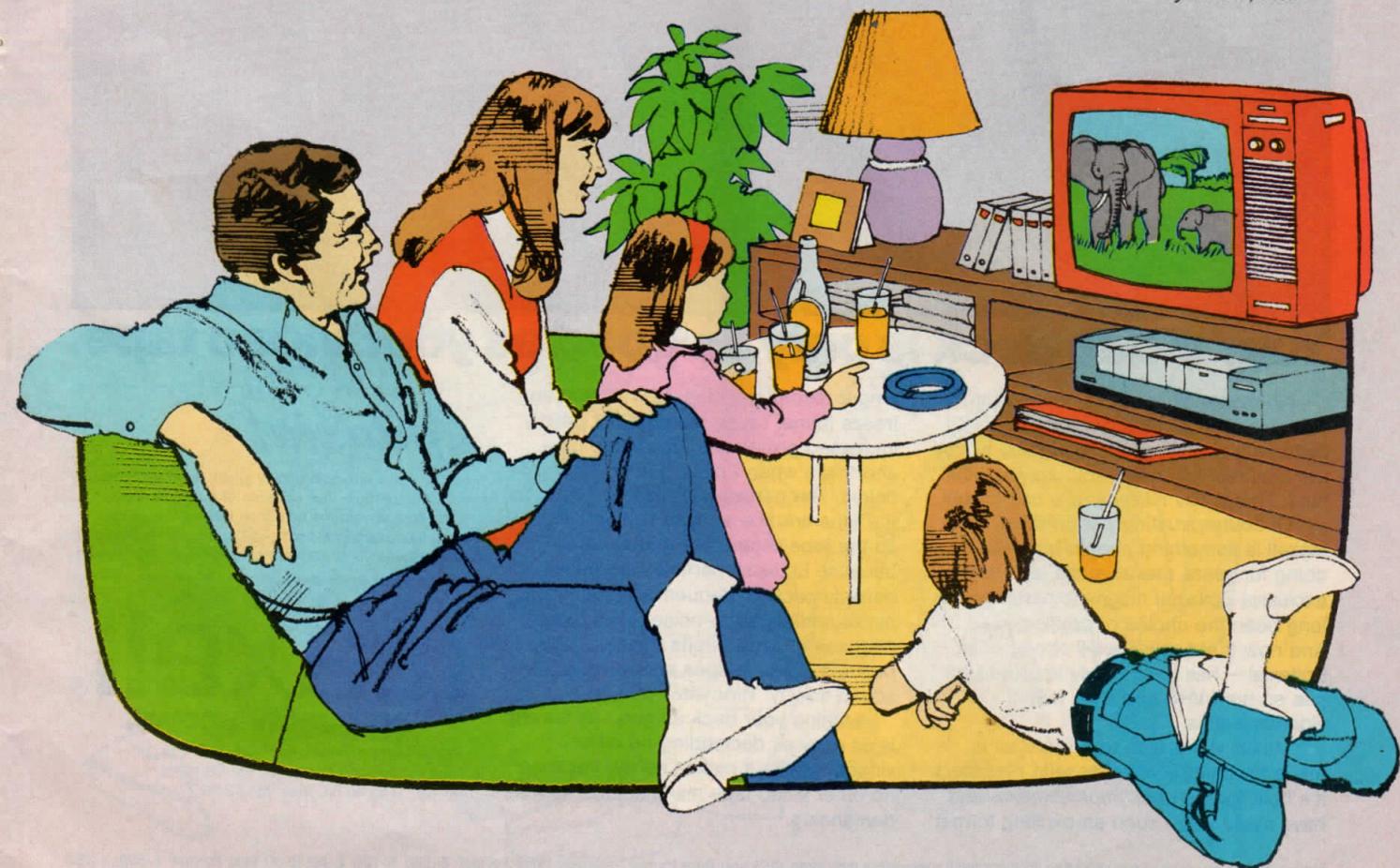


TUNING IN TO EUROPE'S NEW UNIVERSE OF PERSONAL ENTERTAINMENT, EDUCATION — AND LEISURE

The world of

HOME VIDEO

By Robert L. Cutts and Aske Dam
Dynaword, Inc.



Make your deck as good as Maxell.



Your video deck is only as good as your video tape.

No matter what brand video recorder you own or what high-performance features it boasts, you're not going to get the best results unless you use the best tape. That's why millions now use Maxell.

Of course trusting performance to Maxell is something people have been doing for years. Maxell audio tape with exclusive Epitaxial magnetic particles has long been the choice of professionals. And now that same Maxell strong point — Epitaxial — has been newly improved for use on both VHS and Beta format videocassettes.

Maxell video tape with Epitaxial is made for today's videocassette recorders. It's built for the deck improvements that have made video such an exciting format:

longer recording times, slow motion and freeze frame. Those features put greatly increased pressure on the video tape, and that's when Epitaxial really shows its colors. The particles are tightly bound to the tape and the surface is mirror-finished, so the tape is far more durable. And because Epitaxial particles are more densely packed, frequency response is better and signal-to-noise ratios higher. All these breakthroughs result in sharp pictures, clean images and remarkable sound fidelity. Time after time.

Making your deck as good as Maxell is as easy as demanding no other videocassette. It makes sense, because no other video tape manufacturer is more demanding.

Epitaxial

Epitaxial is a microscopically small, needle-shaped magnetic particle that consists of a gamma ferric oxide core enveloped by cobalt ferrite. This unique formulation accepts, holds and conducts magnetic energy better, so it delivers consistently better results.

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Maxell makes superior videocassettes that are fully compatible with both VHS and Beta format recorders. VHS Format: E-180, E-120, E-60, E-30 Beta Format: L-500, L-250

The world of HOME VIDEO

Stand By for an Important Announcement:

**Home Video Is Revolutionizing
Television All Over Europe!**

On Frankfurt's bustling Kaiserstraße there is a very big, very bright electronic appliance store. Its windows are jammed with the usual profusion of amplifiers, turntables, radios... But hold on — there's something else that's completely new; something called Home Video.

Intrigued, you step inside — to find yourself lost in a room that looks just like a television studio: monitors, cameras, tape machines; half a dozen different programs flashing in slow motion, triple speed, stop-action; people pushing buttons everywhere. What's going on here?

In the middle of the room stands a sales manager, his coat and tie flying, his arms waving in the air, nearly speechless with

excitement: "It's fantastic! This is — how do you say it? — the beginning of a new epoch. It's a new renaissance!

His enthusiasm is genuine. And his analogy is accurate. It is the era of Home Video — the renaissance of television in Europe.

In a suburban home just outside Frankfurt — or London perhaps, or Amsterdam, or Stockholm — mother bundles the youngsters off to school and kisses father goodbye. She stops in the living room long enough to pick up the family's lightweight portable videocassette player, and carries it into the kitchen. Connecting it to her portable television, she inserts

a tape that begins to show her — one by one, in slow motion, repeating as often as she likes — all the steps for preparing a complicated French dish she's been wanting to surprise the family with.

When the dish is in the refrigerator and the kitchen's cleaned up, she goes back to the living room and switches on the home videocassette deck plugged into the family's large color set. This time, a tape takes her slowly through the technique of that tennis backhand stroke she's been trying to master down at the club.

Laying aside her racket, she

[Continued on Special Section page SS-17.]





TOSHIBA. The name



**V-5470 video cassette recorder
with 20 times speed Picture Search.**



behind the scenes.

Toshiba technology gives you every advantage. Like Betaformat that makes Picture Search possible. So you can see your way to the best scenes on a video cassette, in forward or rewind. Plus variable speed control. Quick programme select. And a remote control unit to edit as you record, search for a scene or slow the motion as you watch.

The V-5470 VTR sees that you never miss a favourite programme. Pre-set the automatic one week, 3 programme digital quartz timer to record up to 3-1/4 hours of entertainment, ready for your return.

For the newest in easy-operating VTR technology, Toshiba is a name worth entertaining. And a great gift for the whole family.

The model sold in the U.K. is V-5470B.

Variable speed control

- Picture Search × 20
- Standard speed
- Fast Motion × 2
- Slow Motion (variable)
- Frame-by-Frame
- Still Picture

Other Features

- LCD quartz digital timer
- 10 preselected channels
- Programme quick select
- Counter memory
- One touch recording
- Auto shut-off
- U-loading system

TOSHIBA

Toshiba Deutschland GmbH

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Toshiba House, Frimley Road, Frimley, Camberley, Surrey, GU16 5JJ, U.K.

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6 Frankfurt/Main, 71 Lyoner Straße 44-48, West Germany Tel: 0611-6671-1

Toshiba (Schweiz) AG

Badenerstraße 265, 8036 Zürich, Switzerland Tel: 01-242 28 00

The world of HOME VIDEO

Video Programs: Now, the Theatre Is as Close as Your Television

"The (video) revolution is upon us," says a man who should know: Alan Hirschfield, vice-president of 20th Century-Fox Films. Hirschfield appeared at a video symposium in California this spring, and shocked the Hollywood film industry by deriding its "head in the sand" attitude of the past toward television — and by forecasting that within two years his own studio would be releasing its films simultaneously to theaters and on consumer videotapes and discs.

Something very startling has happened in the entertainment world in the past year: it has discovered video. Or perhaps, it would be more correct to say that it discovered that if it goes on ignoring the growing market for prerecorded video programs, it will be imperiling its own future.

And that means that in Europe, in the near future, a vaster selection of video programs than ever before should begin to be available to every video home:

- The BBC is cooperating with a major supplier of videotape, in building a new factory in South Wales to produce its own library of the very best of the BBC's television productions on cassette.
- TIME Inc., the giant U.S. media conglomerate that runs the Home Box Office cable system, is now negotiating partnerships for videotape production

and distribution of its catalogue of titles all over Europe.

- Major companies such as Magnetic Video (a subsidiary of MGM) and Walt Disney are either already introducing video titles to Europe, or are literally scurrying to do so.
- British video households spent a million pounds on prerecorded video cassettes last year; some 2,000 titles ranging from mathematics instructional tapes to "The Sound of Music" are available in Germany already. Every day, all

over Europe, the list of tapes that can be purchased or rented is growing:

- "The African Queen"
- "Hello Dolly"
- "Patton"
- "Doctor Doolittle"
- "The World of Golf"
- "This Is Sailing — 1 & 2"
- "Tina Turner in Concert"
- "William Ewart Gladstone: the Midlothian Campaign and the People's William"
- "Confessions of a Nymphomaniac"



Today, there are more reasons than ever before for producers and owners of visual entertainment of all sorts to make their material available on videotape.

... and even, "The Cars That Ate Paris."

From Hollywood hits to 'how-to' tips, the lists of available programming are growing in Europe now. Cartoons, classics, family programs, music, contemporary lectures of eminent authorities, pointers on angling for the bream, the grayling or the trout — somebody somewhere has it all, much of it now in English but gradually expanding with dubbing in other languages. Deals are being negotiated to bring European productions, movie and television into the pages of tape rental and purchase catalogues also.

Why is all this programming coming to the Home Video market now?

Several reasons:

The first is that the industry — so involved with hardware manufacturing and distribution — has not really noticed that the spread of the videocassette player has meant the spread of a previously non-existent market for materials to play on it. The fact that most machines are used for off-the-air recording and the prerecorded tape market in Europe was as much as 65 percent given over to pornography misled many people into thinking there was little appetite for "legitimate" programming.

More Movies Now

"But," said video analyst Ken Winslow in a speech to the Euro-tape Conference in Copenhagen this summer, "we found in the U.S. that in fact after four to six months people seemed to tire of seeing X-rated materials, and started looking around for major motion pictures — which until a

year ago, there weren't many of. Now the industry is responding, and there are more movies."

As someone has pointed out, there'll be an interest in X-rated films as long as there's a human race (one Copenhagen video pornography house is estimated to be producing — mostly by conversion from film — some 2,000 X-rated cassettes per day).

But the vast potential of Home Video has been ill-understood by the so-called 'software industry' itself: until now even less choice

"Europeans Have a Much Wider, More International Taste in Programming"

has been offered in Europe — and what has been offered has not been well-promoted in the general rush to sell machines. This is now changing.

Fred Richards of TIME Inc. says his company believes Europe may be an even more important market for prerecorded video programming than the U.S.: "First, there's a greater need for software here because of the relatively smaller amount of broadcast programming in each nation. Second, the machine population (ratio of videotape players to the population) is actually greater in many parts of Europe (and Asia) than it is in the U.S. as a whole. Third, Europeans generally have a much wider, more international taste in programming — for instance, 'All in the Family'

is popular here, and Woody Allen recently won in a poll for France's most popular director. And lastly, the home educational market is, we believe, very vital here in Europe. There are many possibilities for our growing library of instructional materials — things such as cooking lessons, yoga, golf, etc."

Apart from market potential, there are awarenesses which are leading the owners of visual material, from feature movies to documentaries, to take their products directly to the video consumer. One aspect is that production prices for visual material — especially feature movies — have skyrocketed. The independent producer trying to assemble enough financing to get his picture off the ground is beginning to discover the video program distributors are willing to talk about helping him in that effort with 'up-front' money, in exchange for guaranteed video distribution rights.

Another is that it is better for a producer or copyright holder to sell his video rights from the start, rather than see them disintegrate in financial value as his picture goes to broadcast television — and is copied in increasing numbers by Home Video owners from the air waves.

A New Video Language

But as fast as things are changing now, today is almost as out-of-date as yesterday in the video business. There are voices being heard already saying that home video will ultimately demand something more than just redigested feature movies of the Hollywood style. Home Video, it is becoming apparent, is not just an existing "software market" — it is

The world's favourite home video system now has an 8-programme, 14-day memory.

VHS is already far and away the world's favourite home video system.

Our VHS recorders owe their superb picture quality to their quartz-locked, direct-drive video cylinder motor and rugged aluminium chassis.

A design combination born of the Matsushita group's matchless experience in the demanding fields of audio component and TV studio equipment technology and matured during a total production run in excess of two million VHS units.

Now the new NV-7000, with a compact new motor and chassis, raises performance and flexibility to new heights. While taking up even less space than its predecessor.

It can be programmed to make up to eight separate recordings. Off the same or different channels. Up to 14 days ahead.

The remote control supplied with the 7000 commands twelve different functions. Including the Cue & Review. (Press the button to scan a tape backwards or forwards at nine times normal speed).

You can also flip through a tape at double speed to reach the action. Then

slow it down to half-speed. Freeze it. Advance the picture frame by frame.

The 7000 has a 12-channel preset electronic tuner. Dolby* noise reduction. Feather-touch electronic switches that enable you to instantly change from, say, rewind to play without pushing the 'stop' button.



In fact, this is the smartest, most sophisticated video recorder we've ever offered for your home.

Any video recorder sets a family free from TV timetables. But you're clearly better off with a Panasonic.





Panasonic

Panasonic, National and Technics are the brandnames of Matsushita Electric.

TV picture simulated.
Unauthorised recording of TV programmes
and other materials may infringe the rights of others.
*Dolby is the trademark of Dolby Laboratories.
French versions of video recorder and TV shown also available.

The world of HOME VIDEO

a growing, changing form of human communication, which will need as-yet unimagined forms of sustenance to continue growing on. "For thousands of years we've been telling each other stories with a beginning, middle and end — but how many of those stories really retain their interest once we've had the punchline?" asks Bonnie Molnar of London's Video Factor. "In terms of content, it seems to me that we're at a major, creative watershed; possibly the end of the narrative as our main form of entertainment.

Tool for Learning

"Video is the greatest teaching instrument our society has ever had. It makes absorbing new information and interests as easy and painless as any one-to-one type of teaching, and that's what

learning has got to be if it's ever to go beyond the lucky literates of this world. With home video, John Smith and his family can learn painlessly and in the privacy of their own living room things that have traditionally been the privilege of the cultured classes. And it's these things that will eventually determine the quality of our society."

Molnar's thinking may be a little ahead of her time — but not that much.

Addressing the same London Vid '80 conference as Molnar, IPC Video's David Willoughby had this thought: "If you can imagine a market for books in which only a quarter of a million people can read and therefore about a million people could be read to, you have something like the situation that exists with video players. People

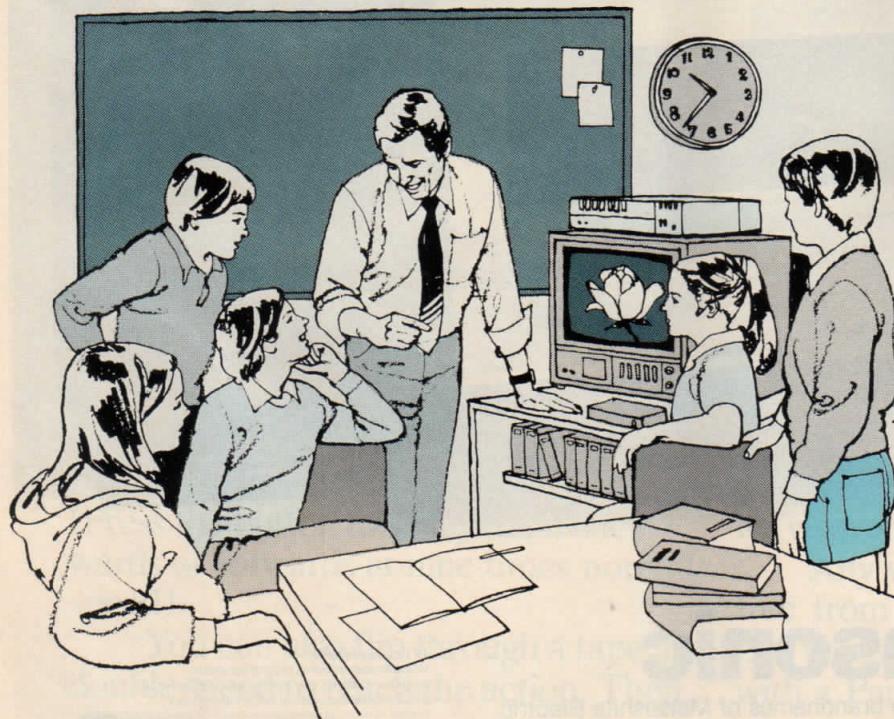
are learning to read, if you will, at a tremendous rate, and within a decade we can expect at least 10 million potential readers. We believe that in the end video will cover the same mix of publications as print: classic novels, best sellers, magazines, coffee table books, biographies, on all subjects and in every area — but not yet."

Not yet — but not too much longer in the future, either. The future is now, and "the revolution is upon us," in Alan Hirschfield's words.

Institutional Video — In Good Company

"Corporate management is beginning to realize, at last, the utility of video as an information tool. As more and more videotape recorders are imported into Denmark, for instance, there's a very hard and growing competition between them and film. The question for many companies is: Do we want to show this as a film to 50 people at a time in a darkened room — or do we want to show it to just five or six, with coffee as the lectures go on, with printed back-up material integrated into it, with stop-action for question-and-answer? Which one really is more effective for institutional communication?"

The speaker is Per Nielsen, and he already knows the answer to his own questions. He knows because he has his own video production company in Copenhagen; small but growing quickly in



Or ganizations of all sorts are learning how vast the potentials of video are for teaching and communicating with greater and greater degrees of effectiveness.

size and market. He knows because more and more companies in Europe are turning to him and to people like him, asking for help: we have the video technology, they say — please tell us how to use it.

"The industrial market really has the most video potential right now in Scandinavia," says Alan Beattie, a colleague of Nielsen's and, like him, an independent producer. "Two years ago our customers wouldn't have known what 'video' was — but that has begun to change. The problem now is not awareness — it's

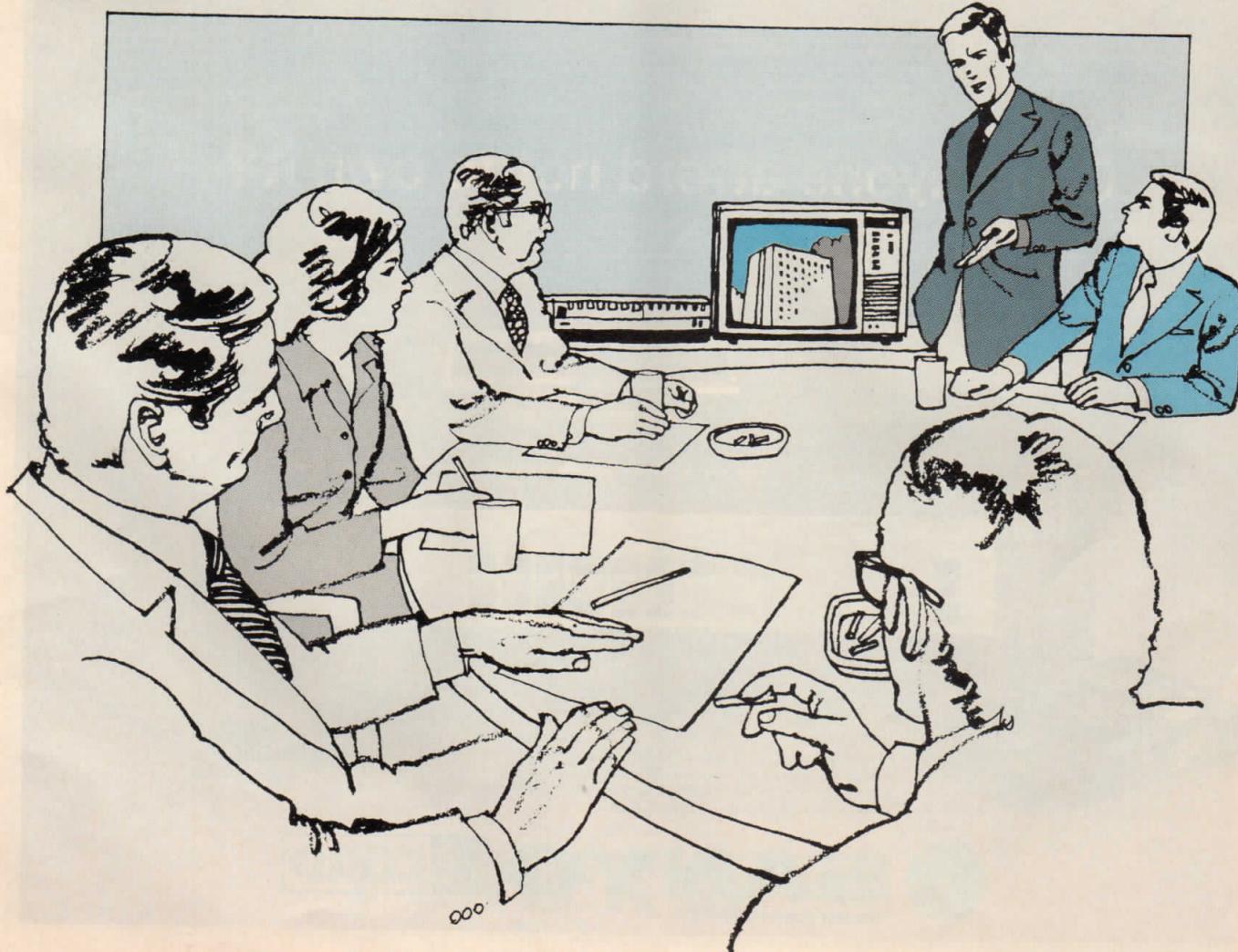
knowledge. Universities and hospitals, along with many companies, have bought these systems. Anyone can buy hardware: the problem is that no one running it is knowledgeable on what it is supposed to do, or how. Too many of us in this business are self-taught. It's beginning to change; we've formed an association to bring hardware and software people together with the users, to help spread the knowledge base — help give each other support and training."

Inroads are being made in commercial uses of video: in

April a large internal video system was set up at the Charlottenlund horse racing track outside Copenhagen: 62 monitors were installed and each race is shown live on all of them as a commentator remarks on the odds, etc. Races are played back during the intervals, together with video commercials and highlights from other sports events.

An In-House 'Network'

At day's end, video cassettes with highlights of each race are edited and copied onto any of the three different Home



Not everyone can afford to own it.



VTC 5500P

Deluxe microcomputer-controlled Betacord Colour VCR

- Week-long programmable timer
- Three playback modes including stop action and 1/4th speed
- Optional 9-function wireless remote control and video sound camera.

Can anyone afford not to own it?



VTC 9300P

Our very popular VCR with programmable 72-hour timer

- Stop action with built-in or remote pause button
- One-touch recording (record one program while watching another)
- Electronic counter with memory rewind.



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We put you in command.

B CORD

The first name in high fidelity...



VBS 9000

From the company that has always been good to your ears, an industry-leading colour VCR with 1-week programmable timer, 10-function wireless remote control, 4 playback modes and soft-touch controls.

...would hardly offer a second-rate VCR.



VBS 7000

Fisher's best-selling model with less frills, but the same unparalleled quality. Includes built-in and remote pause control, one-touch recording, programmable timer and recording of one program while watching another.

FISHER **BCORD**
The first name in high fidelity.

The world of HOME VIDEO

Video formats. These cassettes can be ordered by owners, trainers or enthusiastic spectators; the price is about U.S.\$50 per copy.

Also in April, Magazin du Nord — one well-known department store in Copenhagen — asked a small video company to set up an in-house production and distribution system for a sales campaign featuring French products. Fifty monitors all over the department store showed shoppers live transmissions of fashion shows etc., together with video commercials. It proved very successful, said department store executives.

Applications in these roles are limited only by the imagination: The Danish Engineers Postgraduate Institute uses videotape cassettes as multi-media journals, advising its members inside and outside the country on the latest professional developments. Beattie's own company's activities range from videotaping executive speeches to be sent to a corporation's branch and overseas offices, to shooting ad spots and editing tapes with excerpts of the movies playing in one of the local cinema chains. The excerpts are intermixed with video commercials and shown in the Burger King fast food stores, and a number of radio and TV retail shops in Copenhagen.

Television as Teacher

"I see educational video as developing in three distinct stages," says Ulrich Prestin, Director for Press and Public Relations of the Working Group for Educational Hardware of the German Association of the Electronics Industry. "First is the institutional business: training films, promo-

tional material, that sort of thing. This is already a strong development in Germany and throughout Europe. The second will be adult education in the home, which I feel will begin to realize its potential as the software for it truly develops — about two to three years from now. And last, sadly, will be for the education of schoolchildren. Even though there are now from 60,000 to 65,000 video players in West German schools today — an average of 1.5 per school — it will take the development of a new generation of more or less non-bureaucratic teachers before the tremendous potential of video as a formal educational tool is really appreci-

"Video Is Only A Teaching Tool. There Isn't Any Magic Program"

ated. I don't see German schoolchildren doing their homework on a television set for at least a decade..."

But it's also quite important to understand that there really isn't any 'secret' to teaching by video, says Hans-Adolf Seeberg of the Home Video department of Polymedia in Hamburg. His company, the "General Motors" of Nielsen's and Beattie's field, custom-designs training programs for some 500 major firms throughout Western Europe. "Video is only a teaching tool. There isn't any magic program that can be put on tape, that will impart information or

motivation. The receivers of information are human: the imparters of it must be human too, if it is to get across.

"Feedback from your audience is necessary; question-and-answer, written essays, etc. All these packages are based on a human teacher; all behavioral training is so."

A Multi-Media Mix

Interestingly enough, the average Polymedia training program lasts six days — but each day involves only about 20 minutes or so of actual video programming; the rest is 'media mix' — training officer lectures, questions, playbacks of the tapes, analysis, acting out, and literally kilograms of printed material. "There is no one 'best way' to put across the kind of message our clients want to. All media are involved, from the spoken word to the computer printout."

And now Polymedia, sticking essentially to developing training software for corporations, has begun to edge tentatively toward the fascinating market for personal video instruction. "My department is called 'Edutainment,'" Seeberg says. "The idea we have is to use one set of instructional techniques and one target audience at a time. And our first target is the club business; such things as sports-interest clubs, where we can provide instructional cassettes on a time-period basis — something like a cassette-of-the-month idea.

"It has already begun — tennis is the first area we're entering. The sport is exploding in Germany, and you can't find your own tennis teacher for any amount of money. What better way to learn,

In sports clubs throughout Europe, video is coming to be recognized as a teaching tool with unique abilities to entertain as it instructs.

then, than by videotape? There are now 3,000 tennis clubs in Germany, potentially 20,000 in all of Europe. The idea is to supply them with a new instruction cassette, or cassettes, each month — different techniques for beginners, intermediates, etc. We're planning to expand this program to four more sports-interest areas soon: martial arts, golf, gymnastics and riding, and perhaps later, football.

Noting that Polymedia has been careful to avoid outright consumer software sales or rentals until copyright battles are settled, Seeberg admits that these 'pipelines' for software can — and will, eventually — be used to deliver entertainment: already Polymedia has begun to supply musical entertainment videotapes to discos in Europe, and has even invented a

special cassette machine of its own which will play only Polymedia cassettes — to minimize the risk of pirate or bootleg copies being stolen.

Edging Into the Market

Yet even Polymedia, whose video business strength is firmly based in the institutional software market, cannot much longer remain above the consumer fray: "We have decided to jump in, together with EMI in England, to get this business straightened out in the courts before it's too late. We have jointly produced a small catalogue of tapes for distribution

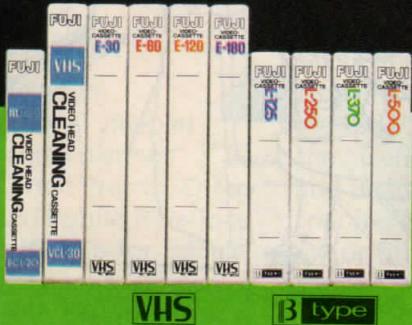
in England only, merely as a device for representing ourselves as concerned parties in copyright and piracy test cases in court. Frankly, it's a money loser to us but that isn't the point: Look, you can find ads in the papers here every day — 'We'll dub whatever you want.' Now, what's really going on? Is it legal for these people to reproduce in video form, for a profit, literally anything they want and simply ignore copyright? Or isn't it? We have to know what the law says about that before we can afford to stake vast fortunes on entering the consumer market."



THE WHITE PACKAGE THAT OPENS NEW VISTAS OF COLOR.

Not all video tapes are created equal. So we put ours in a white package, to turn your attention to the stunning world of color waiting to get out. Color that comes across with recognizably fresher hues, thanks to the protective polypropylene package, minimizing annoying "dropouts".

There's a full line of Fuji VHS and β -type format tapes, and video head cleaning cassettes to keep your video pictures always in perfect conditions are also available.



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Fuji Photo Film Co., Ltd. 2-26-30, Nishi Azabu, Minato-ku, Tokyo 106, Japan
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Fuji Photo Film (UK) Ltd. 99 Baker Street, London W1M 1FB, England

The world of HOME VIDEO

[Continued from Special Section page SS-3.] switches on the small Home Video camera on the tripod, and sits before it to repeat the latest family events for a videotape letter she'll send to her sister who lives in another country — the children will add their own

versions to the same tape this weekend.

Next, she switches off the camera and taps a few buttons on the tuner-timer unit, to make sure that while she does the laundry the machine automatically records a broadcast after-

noon sports event that father doesn't want to miss while he's at work; he'll watch it tonight after the youngsters have gone to bed.

Once the children are home, young Andreas checks the post-box and finds that the videotape

The Absolute Best of the BBC

"None of our programs are licensed out for video production — and none of them ever will be."

The speaker is John Ross-Barnard, Manager of the new BBC Home-Video Division, and he's talking tough about ways to get the BBC's vast library of quality television programs and documentaries into the home video market — without losing control, quality, or revenue.

The BBC's answer is a tried-but-true one: if you want something done right, do it yourself. The government enterprise has concluded an agreement with a principal supplier of videotape to build a plant (now under construction) in West Glamorgan, Wales, to jointly produce video cassettes of its material under the BBC's own label, "BBC Video."

"A watchword of the BBC is quality," Ross-Barnard explains. "Not in direct reference to programming, as in game shows vs. Shakespeare: that's a matter of public taste. The point is that half-inch videotape (the standard in home video cassette machines) is all too often of questionable picture quality. One of our popular BBC serials, for instance, often has scenes of billiard games; too many times home video recording loses color quality to the point that you can't tell the

billiard balls apart. Our goal is to make sure our tapes show those billiard balls in their true colors.

"This is not elitism — it's merely called 'getting it right.' And getting it right is what we are determined to do. The BBC has always been famous for its quality; we have a vested interest in making sure it always will be. That's why we are taking a little longer — to do it our way."

Tapes will be made in VHS, Beta and eventually Philips 2000 formats. Ross-Barnard says the BBC will also be relying on the tape manufacturer to help sell the cassettes: "They have the largest number of tape product lines in this country; their salesmen have a broad network on the 'high street,' where the video product is all being sold. We will have something like 7,000 licensed libraries in this country alone, including rentals. In fact, we know we will be help-

ing to expand the video market itself." The same firm will also begin taking the programs overseas for distribution; "probably very soon, I would imagine."

What programs will the BBC offer to the Home Video consumer? "We'll start fairly soon with about 100 titles, but I should think about 300 is a manageable catalogue. And these will change constantly; probably as many as 100 new titles a year will be issued. Of course we have a vast range of programs; the BBC makes four to five hours of new programming every day. If only two hours a week are suitable for home video, that's still 104 hours a year."

"In fact, in programming, here in this country the standards of television are quite high. For instance, an American not so long ago asked me, 'Who would want to see butterflies copulating at 8 p.m.?' He was talking about the 'Life on Earth' documentary by David Attenborough. I said, 'Twenty million people, that's who!' Because programming here is *not* decided by the lowest common denominator: if you give people quality on television, they will want to watch it. That's the kind of BBC quality we can offer Home Video viewers, and that's the kind we have to protect."



The world of HOME VIDEO

on African bird life he has ordered for a school project has arrived in the mail. He previews the main points, at high speed, on the portable tape unit and television in his own room while his sister Katie watches a broadcast show on the living room set.

Father comes home and everyone sits down at the table to sample mother's delectable surprise, as he talks about the videotape training seminar that has begun at his office. Then, the family takes a vote on which feature movie it wants to watch tonight: "The Sound of Music" wins out, and everyone gathers 'round the television as father puts the cassette into the tape machine. After the show it's time for bed for the young ones, and father gets to see his sports program — zipping at high speed through all the breaks, to review the highlights and replay the crucial points with just the touch of a finger on his hand-held remote control.

After watching the late news

broadcast, father and mother take the portable tape set along with them upstairs, where they plug it into the bedroom television for a relaxed late-night viewing of a Humphrey Bogart classic. Then, of course, it's time for sleep — but not before mother sets the recorder to capture tomorrow's episode of her favorite serial, which she'd otherwise miss because of her tennis date.

If all of that sounds a little startling, it's probably because you've never, until now, realized just how much more you can get out of television through the dazzling new possibilities of Home Video; at home, in the office, off on your holiday. And the emphasis is on the word *now*. Home Video is spreading rapidly all across Europe, and most major estimates say that many European countries will top *all* other regions of the world in household acquisitions of Home Video by the end of this year — Britain already has outpaced the U.S., in fact.

Everyman's 'Television Studio'

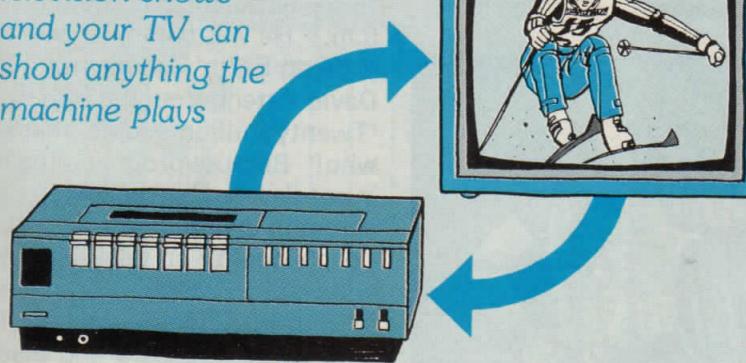
What is a videocassette recorder, and what exactly does it do? It's a machine resembling and only slightly larger than a stereo cassette tape recorder, that gives your home the capabilities of a miniature television studio. To use it, you plug its power line into your wall socket, connect its input to your television antenna wires, and attach its output to your television's antenna connection — just that simple. What it does is also just what the audio tape machine does — only in video: faithful color and sound recordings on tape cassettes are made from anything that can be received by your television set, and played back whenever you like. Or, again just as with audio, you can buy prerecorded, studio-quality video cassettes and play them as often as you like. And with a camera, you can even shoot your own video shows.

But that's no more, really, than a brief dictionary description — look at all the other things Home Video can do to make your television a new source of truly personal enjoyment:

Home Video Decks

Probably the most popular use of these convenient videotape 'decks' is recording from the air, for later playback. But that doesn't mean you have to switch either the Home Video or the TV on and off whenever you want to record something — far from it; when you're out for a night at the

The Video Cassette Machine is able to record anything your television shows — and your TV can show anything the machine plays

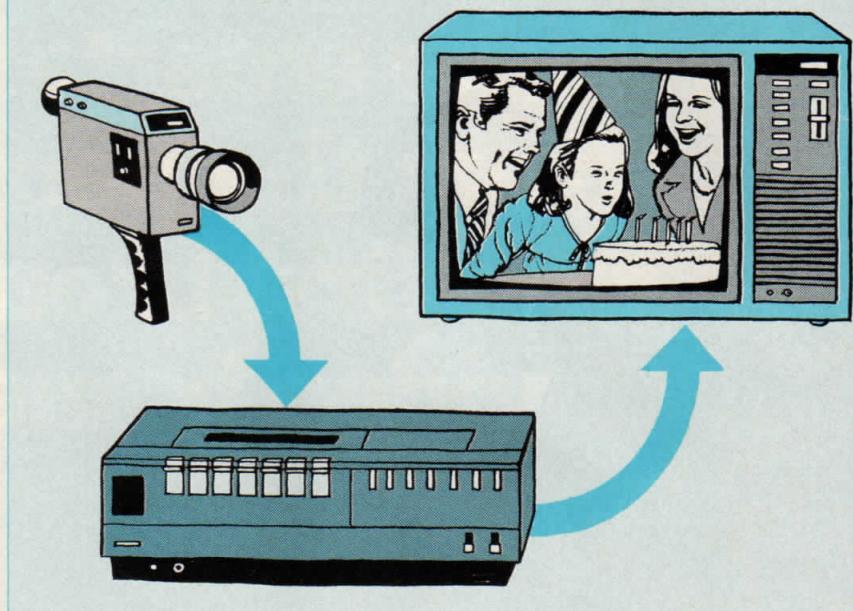


Home video machines give you a new command of television entertainment that stretches from being your own programmer to being your own producer.

neighbors' or a late business appointment, a built-in microcomputer-controlled timer switches on the recorder, catches all of the program, and switches it back off — without using your television set at all. Depending on how complex your timer is, you could even be gone for an entire week — or longer — on holiday and still record a movie, a sports event, or even several segments of a series: the microcomputer 'remembers' just what you want to save.

- A wide range of functions are available in the various models controls that let you:
- freeze-frame, or stop the action into a single picture;
- move on frame-by-frame, one picture at a time, so you can easily analyze complex or high-speed scenes such as dramatic sports moments;
- go through any part of the tape in slow motion, just as you see on broadcast programs of action events;
- speed up the tape to see it all in fast-action;
- search through any tape at super-fast speed, to skip over parts you don't want to see and get to those you do quickly;
- pause for a while in recording, to 'edit out' of your tape any material that's being broadcast but that you don't want to record;
- repeat any segment as many times as you want;
- let you operate all or several

*From Video Camera to Cassette Machine to TV
— and you're an instant producer!*



functions from the ease of your armchair, via hand-held remote control units;

■ insert electronic 'cues' anywhere on the tape, so that the videocassette machine will find

■ allow you to plug in a microphone or sound jack, to add your own commentary or sound effects to any tape.

■ The Home Videocassette Player is certainly not limited to presenting only what is recorded off the air: in local shops or by mail, for purchase or for rental, a growing volume of prerecorded cassettes is available to bring into your home classic or blockbuster movies, unique documentary material, home instruction courses, famous events in sports and history, adult films, and a wide range of other programs.

**Tape What You
Want to Watch,
Buy It on Cassette
— Or Shoot Your
Own Television
Show!**

exactly those points you want to see automatically, in either rewind or fast-forward; and

■ With the addition of a lightweight, portable home video camera that is as easy to operate as an 8mm cinema camera, your video-

Total Video

**Another breakthrough
in home entertainment
from the people
who first brought
video home.**



Excitement. Only



Tape it.

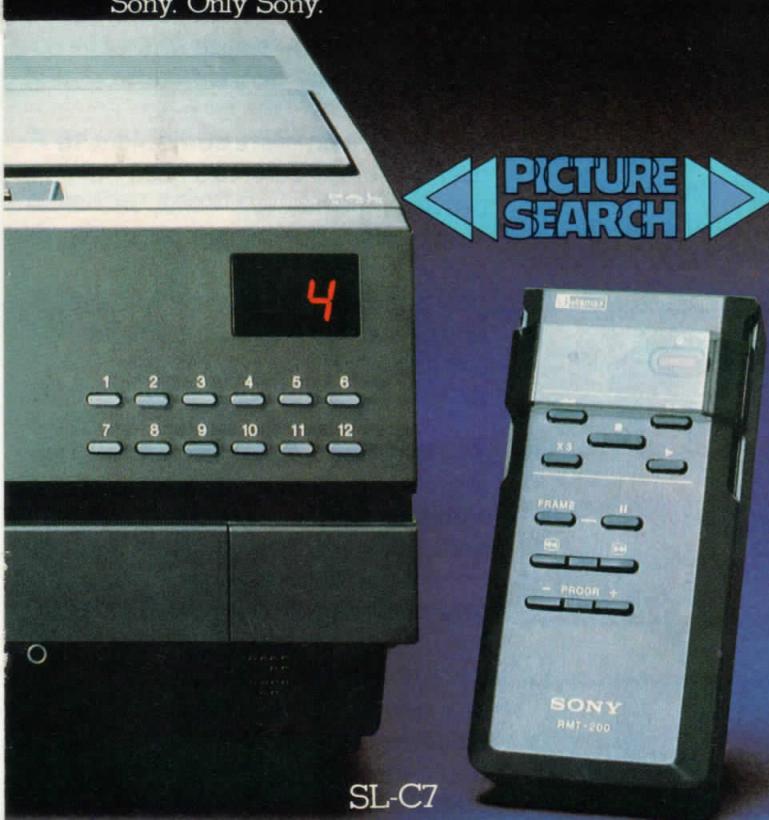
Sony is the original maker of the world's smallest videotape cassette. Its smallness is one of the first things that you notice about Beta tape. It's so small it fits in the palm of your hand.

Beta tape's quality and reliability is Sony assured. Because Sony is the largest single manufacturer of videotape. And only Sony has over twenty years of experience in both videotape and videorecorders. Sony. Only Sony.



KV-2704E

See it. Once you've seen the world-famous Trinitron you will know why total video excitement begins with a Trinitron TV. There's only one Trinitron. And from our smallest to our largest screen, they are every inch a Sony. The only color television with the exclusive one-gun, three-beam system that gives you the brightest, sharpest, most natural color picture in the world. Trinitron. Only by Sony.



SL-C7

Play it.

The amazing Sony Betamax with Sony's patented U-loading system brings the theatre home. You can play all the great recorded films of yesterday and tomorrow. Or record television programs today and replay them anytime you like. With Betamax you'll never miss a thing.

Naturally, you get Sony's award-winning technology. Like Betamax's larger head drum for the finest video reproduction quality. Sony's gentle U-loading system, the loading system that made Picture Search possible on our Betamax C7. With Picture Search you can find any scene in seconds, without searching blindly in the dark. And the Betamax C7 gives you the convenience of wireless remote control for comfortable command at a distance. Betamax. Only by Sony.

Only by Sony.

Shoot it.

Sony's new Trinicon video camera will

move you. The HVC-2000P is lightweight, compact and easy to use. Vivid color is guaranteed with Sony's patented Trinicon color pick-up tube. The Trinicon pick-up tube is designed with the same superior Sony technology that created the award winning Trinitron TV.

There's not another video camera like it. Trinicon. The moving video camera. Only by Sony.

And for recording on the spot you can't beat Sony's portable SL-3000E videocassette recorder. You can record from one scene to another without disturbing video noise between takes. The SL-3000E has the same Sony recording technology as our Betamax and you can take it with you wherever you go.

Another Sony only.

HVC-2000P

SL-3000E

Love it.

You will love Sony's big video projection system.

It's the best seat in the house. Once you've experienced the big picture, you will know what total entertainment is all about. And to make sure you have the widest possible choice of programming, Sony designed its big projection system to play back all your favorite videotapes, regardless of where they were recorded. Because our video projection system plays back PAL, SECAM, and NTSC. You can enjoy the whole world of prerecorded and first run video.

Sony makes it all. From Beta tape to Trinitron TV, to Betamax and Sony's big projection system, only Sony can give you total video excitement. And entertainment. Sony. The one and only.



KP-7210PS

SONY
THE ONE AND ONLY

Only by Sony.

Sony received three "Emmy" Awards from the United States Academy of Television Arts and Sciences for outstanding achievement in the field of television and video technology.



SONY
THE ONE AND ONLY

The world of HOME VIDEO

*Record a program
while you watch it*



cassette recorder becomes your own personal television studio: videotapes of the baby's first steps, the daughter's wedding day, your practice golf strokes or the family all gathered for the holidays remain yours for as long as you like.

Portable Home Video

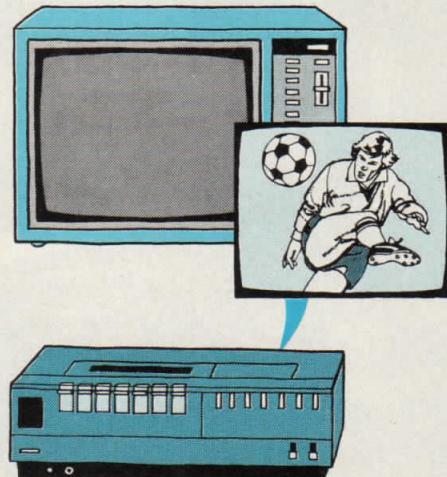
Now also growing in popularity in Europe, portable home video essentially miniaturizes the functions of the cassette deck, and splits them into two units: a self-contained tape recorder and player, about the size of a large lady's handbag, supplied with case and strap for shoulder carrying; and a separate tuner-timer, which allows the portable to become a full-scale home deck when connected — offering all the conveniences of automatic recording, different playback functions, and even hand-held remote control. Then there's the lightweight hand-held color video camera, which can come in any of several config-

urations including a zoom lens and an electronic viewfinder that lets you make changes on the spot; and lastly, rechargeable batteries for using the portable tape machine away from home.

Portable video has obvious advantages over cinema for the Home Video buff:

- It is far cheaper, once the initial cost difference between home cinema and portable video is counted: videotape recording in Europe now costs in the neighbor-

Record programs while you're away — even on a trip



very well be used to record television programs from your set at home the way a portable can.) A single videocassette tape can be rerecorded many times; film of course can only be used once.

- It is much more convenient to use: videotape cassettes need no processing whatever — they're always ready for instant playback, and with some types of cameras you can even review your footage on the spot to make sure you've got just what you wanted to shoot.

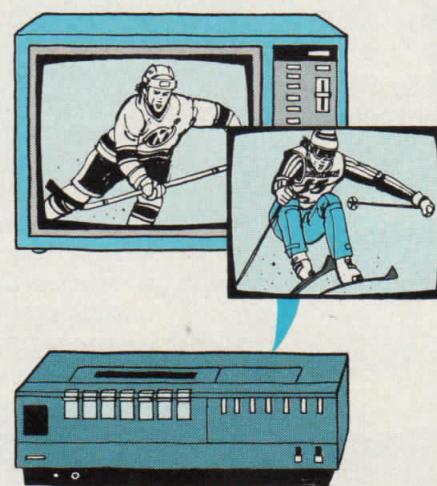
- It is much easier to watch: just slip the cassette into the machine at home, and your own personal video program is on the home television: no screens, no projectors, not even a need to dim the lights.

"I think," says one Scandinavian video producer, "that portable videocassette systems will drive home-use cinema off the market entirely within a few years."

Portable Video — The Instant Home Movie Machines

hood of US\$5 per hour, depending upon the machine you buy; in contrast, 8mm color movies cost over \$100 per hour! (And color movie cameras, of course, can't

*Watch one program
while you record another one*



The idea behind this... is to give our local producers of community, regional and national programs a chance not to be overwhelmed...."

Europe Takes A Closer Look at What the "New Media" Really Means

"Technological development runs fast; its impact on society runs almost as fast. No one can stop that clock. But it is important that technology not be allowed to become the only tool of planning: it cannot be allowed to determine our future."

The speaker was a top executive of a French publishing house that holds 23 percent of his nation's book market. He was addressing a group of other publishing executives from all over Europe, and most of them were, if not worried, at least concerned about what technology — video, computers, new forms of telecommunications — will do not only to their businesses, but to culture and society in general. Are books doomed? Will the 'evening news' come to us on a video screen readout in our living rooms? Will magazines end up in the museums next to papyrus?

Cause for Dialogue

"A 'Brave New World' syndrome will not help: we must have debate. Debate that unfolds and escalates even as does the technology."

Indeed, there seems good cause for dialogue. And there seems now a good chance that the publishing executive will get his wish for more of it.

All across Europe, people are beginning to awaken to the fact that 'technology' is not just something that happens in a

laboratory or a factory. It is happening in homes — and its impact is reaching into our own minds. Educators, political leaders, men and women of the arts and sciences everywhere are becoming aware of the fact that a huge question is being posed here: what impact will new channels of media such as video have on our lives?

"Micro-electronics," says Lars Svanberg, Editor-in-Chief of TM, the Swedish Film Institute magazine, "have created a push — a pressure downward, from the economic power centers of society that have developed them. But from the bottom, the public, the 'pull' is way outbalanced — there is as yet no specific demand for this technology: no concept of what it means. Media is not a product, it is a delivery system — but just what is going to be delivered? There must be a dialogue from the bottom up before technology — or those who made and control it — can become dominant."

Svanberg is certainly not against video — he is arguing for more thinking about the programming that such media as home video discs will deliver. "Really, it's a question of cultural politics: there is resistance here in Sweden to the idea of video discs simply being introduced as another new product. It's not now really a question of banning, but of perhaps higher taxes, just to give us an interim period to sit down and think. It has to do with us being a small country — and with fighting off Anglo-American cultural imperialism."

That seems a startlingly abrupt concept. "The idea behind this," he explains, "is to give our local

producers of community, regional and national programs a chance not to be overwhelmed by whatever product the huge multinational corporations who make and market these new disc systems decide to put before us. Local cultural production is very expensive, and it is cheap and tempting to buy imported software instead — and thus, imported culture. But what happens in the meantime to our own Swedish culture — our folklore, our theatre, our music, our community concerns? What chance is there that these will be turned into video disc software and given an equal place in the market with mass-produced culture? You could call it a sort of 'anti-Kojak' movement, to put it briefly."

The Right to Decide

Other voices in the rising chorus of this dialogue point out that the consumer will buy or watch what he wants to watch. Or perhaps, buy nothing at all. And they suggest that in a free society, that should be his right.

"Of course, of course," says Svanberg. "I'm not projecting the death of 'Kojak,' or anything like that. There is a need for electronic wings to escape from reality, and that sort of thing will always sell. But there is a tangible resistance here — a resistance to simply sitting down and letting ourselves be overwhelmed by a tidal wave of gadgetry that is actually a potent form of idea input, without considering what the ideas will be."

But if there are fears in Scandinavia about the corporation, or disagreeable cultural concepts, invading the home through video, there are also great hopes for the

TV picture simulated.



MITSUBISHI VIDEO CASSETTE RECORDER
VHS HS300

VCR model may vary according to area.

Mitsubishi "Speed Search" VCR. It's seven times faster. Backwards and forwards.



At a touch, Speed Search whizzes through the action in forward or reverse at seven times normal speed. Find that segment you want to replay, in an instant. Then reverse the action to see it again.

Mitsubishi HS-300 sets with Speed Search make it instantly possible — for the first time ever in VHS format. A great way to keep tabs on your video library. And each full-featured HS-300 is such a joy to use, that your library is sure to grow.

Sophisticated 6-Programme, 7-Day Timer

Up-to-the-minute microcomputer technology assures that you won't miss a minute of the action, whether you're at home or away. The versatile timer can automatically record up



to six different programmes — even switching to the desired channel — during a full week. And you can get up to three hours of recording time with a single tape.

Feather Touch Operation

Just a light touch does it. Feather touch



MITSUBISHI ELECTRIC

HEAD OFFICE: 2-3, Marunouchi 2-chome, Chiyoda-ku, Tokyo 100 TELEX: J24532 Cable: MELCO TOKYO



controls make operating an HS-300 set quick and quiet. And the direct-drive, five-motor design allows you to switch instantly between play, fast forward and rewind without ever touching the stop button.

Wireless Remote Control

The optional Mitsubishi remote unit adds an extra dimension in split-second control. From as far as seven metres away you can

command all major VCR functions.

Turn it on or off, record, playback, pause, etc. It's a great way to edit material you're taping without ever leaving your chair.

Total control. That's what these video decks give you. Simultaneous recording lets you tape one programme while you're



watching another. And when you match an HS-300 with a reliable Mitsubishi colour TV, truly fine picture quality is assured.

HS-300 sets with Speed Search. Ask your nearest Mitsubishi dealer to give you a demonstration. They've got it all over the competition, coming and going.

The world of HOME VIDEO

way Home Video can be used to strengthen both community and cultural identity. "There're a lot of creative joys among young people in discovering the potentials of personal video," says Svanberg. "I'm happy to see it. We now have a lot of government proposals pointing in the direction of supporting this use of video, and so things are bound to happen that are positive, too. Take the concept of 'near-radio' for instance: a transmitter that reaches no further than ten kilometers. Why not a video 'minimedia?' And it need not only be on a geographic level — video might also serve interest groups: brain surgeons, nuclear engineers, Bogart fans, etc. As someone has said, television is a medium

that used to be used to reach five million people; now it can be used to reach five.

Video Workshops

"We're now setting up video workshops here in Sweden — the State Videogram Commission has suggested that these be co-ordinated with the library system. There are only five or six now, but they're working with kids, with the teenagers. They're proving to be a tremendous force for absorbing young peoples' creative energies: for instance, problems such as the immigrant labor issue are

now being videotaped by youngsters with home video cameras. They're making their own documentaries... I think that that is a creative use of video."

The same program is underway in Denmark. "There is now, though it is still small-scale, a Video and Film Workshop under the Ministry of Culture," says Per Nielsen, who has his own video production company in Copenhagen, "where ordinary people can come in with their ideas and get help, can rent equipment at minimal cost. Sometimes these people even get their films shown on national television, or they are bought by the government for distribution to schools, etc."

To See at Sea

In another application of the 'new media' of Home Video, for more than two years the National Danish Broadcasting Corporation has been providing videocassettes with excerpts of its broadcast programs to the nation's merchant fleet.

By 1981, some 300 ships are expected to be receiving relatively fresh information from home — free of charge. A similar scheme is under way in Sweden, after years of discussions between the involved unions and the state broadcasting corporation. Many hope that the same materials can be made available to other nationals of the two countries who are living abroad.

Such a program is already being operated by the Yugoslavian government, which supplies the many Yugoslavs living in, for example, other parts of Western Europe with about 100 hours of home news and cultural programs each year.



Announcing

The First ITA Industry-Sponsored Home Video European Conference

June 21-24, 1981



Amsterdam Marriott Hotel
Amsterdam, Holland

INTERNATIONAL TAPE/DISC ASSOCIATION

The World's Largest International Audio/Video Trade Association With
More Than 450 Worldwide Member Organizations.

PRESENTS

'HOME VIDEO CONFERENCE - 1981'

Tape and Disc Home Video Systems in Europe are now a reality. If you want to become part of this new, fast-growing and exciting industry, you won't want to miss this important conference.

ITA invites all home video manufacturers and suppliers, programmers, merchandisers, distributors, dealers and others to learn all there is to know about home video tape and disc systems.

Speakers include 12 experts from Europe and 12 from the United States.

This will be the most educational and informative conference you have ever attended, offering a unique opportunity to gain knowledge, share experiences and meet with top executives of ITA member companies from all over the world.

Program includes demonstrations of new video tape and disc systems.

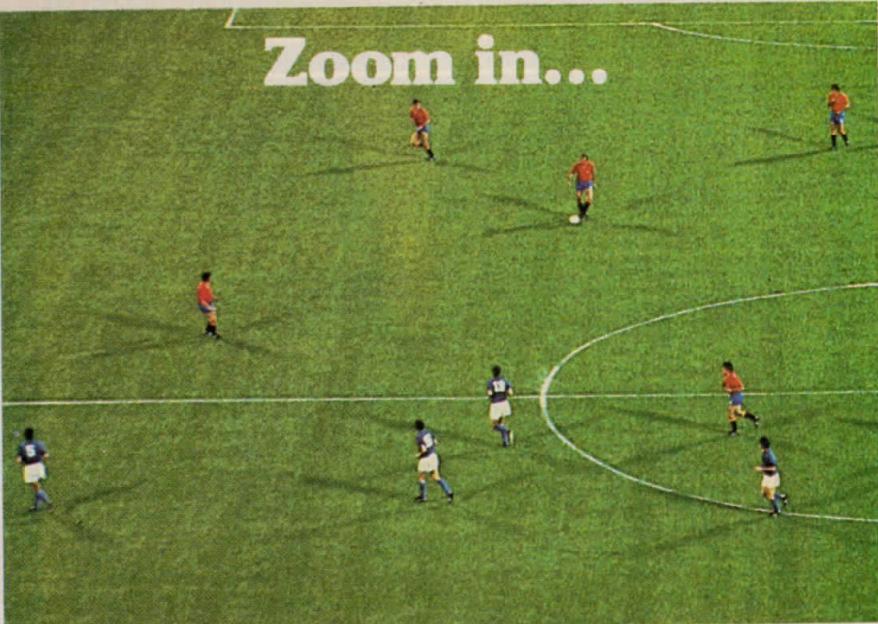
With the Conference more than 8 months away, we have already received many requests for participation information from Europeans who have attended ITA Conferences in the U.S. At past ITA Seminars in the U.S., hundreds have been turned away because of limited capacity. To allow your maximum participation at the Conference, we are accepting only 300 participants.

For advance participation information and fee, write to Mr. Jack van Leeuwen, Executive Secretary, ITA European Headquarters, Merkelbach Laan 2, 5624 KR Eindhoven, THE NETHERLANDS. Telephone 040-433679. Telex: 51047.

In the U.S., write to Mr. Larry Finley, Vice President Membership/Events, ITA, 10 West 66th Street, New York, NY 10023. Telephone (212) 787-0910. Telex: 421508.

Program includes workshop sessions on The Home Video Industry/Facts and Fictions • Creative Video Programming • The Role of Major Motion Picture Studios • Will Tape and Disc Co-exist? • Will the Consumer Purchase or Rent? • How Many Systems Should A Retailer Carry? • The Importance of Packaging Video Tapes and Video Discs • Effective Sales and Marketing Strategy • Programming, Sales, Training, Service Support • Developing Patterns for Distribution • The Potential for Home Video Programming in Europe.

Zoom in...



Lightweight JVC Video Cameras will bring you right on top of the action

Zoom in on the goalie as he dives headlong for the hooking ball, then zoom back to wide angle as the ball is returned to midfield.

Each JVC colour video camera comes with a remarkably versatile built-in zoom lens, while a newly developed vidicon tube assures clear, sharp pictures with natural colour balance in nearly any conceivable lighting situation.

These handy, compact video cameras are exceptionally convenient to use and feature easy hookup to any JVC VHS recorder. And you'll never become armweary holding these precision cameras; the very latest in microcomponent technology and a generous use of reliable integrated circuits have brought the weight down to as little as 1.4kg! Check with your JVC dealer to see just how little it costs to add a new dimension to the best times of your life.



GX-88

GX-66

GX-33

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of the European Football
Championship 1980Official Audio & Video Systems
of the UEFA Cup FinalsOfficial Audio & Video Systems
of the FIFA World Cup 1982Official Audio & Video Systems
of the United States
Soccer FederationOfficial Audio & Video Systems
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Soccer FederationOfficial Audio & Video Systems
of the Gold Cup

JVC

VICTOR COMPANY OF JAPAN, LIMITED

The world of **HOME VIDEO**

The Format Profusion – What's It All About?

While all the Home Video makers offering products on the market today use essentially the same technological principle — a masterstroke of concept and design which has evolved over two decades to allow the very complex process of television recording and playback to be done automatically inside a machine smaller than the average office typewriter — they split apart into principle groupings in the way they apply that technology inside their machines.

The ways they employ the principle — that is, their design of machinery and electronics around it — are called their formats.

Unfortunately, world makers of videocassette machines have not been able to agree on a common format as have audio cassette equipment makers, and so today in Europe there are five: the Sony Beta format; the VHS (Video Home System) format developed by Japan Victor Company and Matsushita; a system called VCR (for Video Cassette Recorder) developed in 1971 by Philips and Grundig; another called SVR (Super Video Recorder) introduced by Grundig alone in 1978; and the new Philips format called Video 2000, introduced late last year — which by the way has made VCR and SVR obsolete, though the machines are still in use and can in some areas still be purchased.

All these five formats employ a technique known as helical scan

Record the big match...

recording, which is an ingenious design that allows the vast range of video signal frequencies — 200 times wider than for audio signals — to be magnetically recorded on tape by mounting two recording heads on a revolving drum.

Where the formats differ is in some technical areas, like varying speeds of tape movement and different systems of pulling the tape past the whirling heads, and in matters of overall design: the cassette for each format is of a different size and shape, and the length of playing times achievable on a single cassette are also different: the two Japanese formats offer just over three hours maximum each, while Philips' new format offers a cassette with four hours on either of two sides — its cassette is the only flippable one, but must be turned over manually. Obviously, the cassette of one format will not function with the machine of any other.

The Format Groups

There are many manufacturers offering home videocassette machines in the European market, but all of them today use one of the three current formats: Philips 2000, Beta, or VHS.

The Philips group includes Grundig, Siemens, ITT, Bang & Olufsen, Körting, Loewe Opta, Metz, Pye, Siera and others.

The VHS group enlists Matsushita, JVC, Akai, Hitachi, Mitsubishi, Sharp, Thomson-Brandt, Nordmende, Saba, Telefunken, and Thorn Electric.

Sony's Beta format is sold under its own brand name, under Sanyo's, Toshiba's, and NEC's Neckerman (as well as NEC's own name), and under that of Sony's subsidiary Wega.

SS-31



JVC Videocassette Recorders can be with you, anywhere

You'll appreciate just how compact and light JVC's HR-2200 portable videocassette recorder is when you take to the stands for the big match, or take to the woods with the kids on a sunny Sunday afternoon. It weighs only 5.2kg with the self-contained battery pack. You couldn't ask for more in video portability. And back home, slip your video cassette tape into our talented HR-7700 home videocassette recorder to watch the day's happenings all over again. Its motorized front-loading cassette system is truly luxurious and operation is armchair-easy thanks to the full infrared remote control system. JVC has a complete range of recorders with the features and prices to satisfy any videophile. After all, nobody has more technical know-how and experience with the VHS videocassette system than JVC — we originated it!



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of the European Football
Championship 1980



Official Audio & Video Systems
of the UEFA Cup Finals



Official Audio & Video Systems
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Put it on tape...



JVC Videocassette Tapes will never let you down

It's the final minute of the match and your team is mounting a last ditch scoring drive—and your tape jams. This wouldn't have happened if you had relied on JVC videocassette tapes.

JVC utilizes precision-made cassette shells for excellent tape alignment and years of dependable use. And the tape itself is the result of years of research into magnetic particle technology.

Picture quality is clear and colour-correct and the sound quality can only be described as hi-fi.

Since JVC is the originator of the VHS format and makes everything from recorders to tape, you're assured of complete compatibility.

For top performance from any VHS recorder, make sure the tape is JVC.



VHS

JVC	JVC	JVC	JVC	JVC
MIS	MIS	MIS	MIS	MIS
VIDEO CASSETTE				
E-240	E-180	E-120	E-60	E-30

E-240 E-180 E-120 E-60 E-30



Official Audio & Video Systems of the European Football Championship 1980



Official Audio & Video Systems of the UEFA Cup Final



Official Audio & Video Systems of the FIA World Cup 1982



Official Audio & Video Systems of the United States Soccer Federation



Official Audio & Video Systems of the Australian Soccer Federation



Official Audio & Video Systems of the Gold Cup

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The world of **HOME VIDEO**

All of that said — just what does the format difference mean? Claims and counterclaims rage endlessly, but basically what it means to the Home Video shopper is that you must decide for yourself which one you like best — based on your own judgment of picture quality, convenience, value offered for features included, etc. — and stick with it.

The cassettes of each format *will* work with the machines of another maker who uses the *same* format, however, so that if you buy, let us say, a Nordmende or Hitachi home video cassette deck, you can buy or rent a Thorn or JVC portable video machine later, and play or record all your cassettes on both decks. While Philips has no portable 2000 as yet, it says it will introduce one before much longer; and in the meantime a cassette recorded on one of its machines can be exchanged with your friend who has a Grundig. Video cameras, incidentally, are immune to the format problem — as long as the plugs are compatible.

A Matter of Choice

The format battle has tended to confuse and dismay many people in Europe who have been curious about video in the past, but can remember its faltering start of a decade ago. Then, sellers often made little attempt to explain use or service of the machines, and makers sometimes neglected to provide adequate service facilities — meaning it was not uncommon for videocassette machines to be sent hundreds of kilometers to simply have the heads cleaned or the fuse changed.

The lingering doubt that 'something new' may be introduced the

day after you purchase a home video system has also been a hindrance — and this psychological barrier has also hobbled the makers themselves, who would like nothing more than to offer the consumer one simple standard — but who have millions of dollars in research and development investments to protect.

Almost a Guarantee

But the very competitiveness that format difference has engendered serves in a way to aid the consumer in keeping prices lower, and in making the manufacturers as conscientious as possible about product quality and servicing. All video heads do wear out under the tremendous pressure of their relative speeds against the tape; various manufacturers claim various lifespans for their products: 1,000 hours, 2,000 hours, 3,000 hours. But all manufacturers should be ready to replace those heads promptly and inexpensively if they expect to keep your loyalty — and remember, many of them sell a great many other products that could suffer from a loss of your confidence.

Another point to remember is that just because a format may be superseded by something newer, that does not mean the equipment has become useless. One maker has said it plans to keep its present format in production for at least ten more years, no matter what new developments emerge; tapemakers will still be supplying blank cassettes in all the three formats no matter what happens; program owners will in all likelihood still be marketing their products on those cassettes as long as there is a market for them.



Monitor all the action...

JVC's Colour Monitors are right at home in the stands or in your house

On the field or in the field you'll never want to be without one of JVC's quality colour TV monitors. They're perfect mates for any of JVC's portable video systems. Take the ultra-portable CX-610, for instance. It has four power options and inputs and outputs for a videocassette recorder. You can even record off-the-air TV programmes out of doors. The larger VM-14PSN colour monitor automatically adjusts to any of the four colour systems in use worldwide and also has inputs for a videocassette recorder. JVC has long been a world leader in TV receiver and video technology, the reason, we think, why JVC has been authorized as the Official Supplier of Audio and Video Systems to the World Cup and other leading international football finals.



VM-14PSN

CX-610

Simulated TV Picture



Official Audio & Video Systems
of the European Football
Championship - 1980



Official Audio & Video Systems
of the UEFA Cup Finals



Official Audio & Video Systems
of the FIFA World Cup - 1982



Official Audio & Video Systems
of the United States
Soccer Federation



Official Audio & Video Systems
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Soccer Federation



Official Audio & Video Systems
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What's really the most important factor in choosing a good video system?

Different formats, different features, different capabilities. And a lot of conflicting claims. How do you sort them out?



VK-C750
Lightweight Color
Video Camera
Hitachi's tri-electrode,
single pick-up camera tube
Bright, optical viewfinder

You've decided it would be fun to record programs, build a movie library, tape family get-togethers, but . . .

How do you know which features are the most useful? Which will give you the most for your money? And which format will last—no matter how "the technology" develops? In short, which system is right for you?

VT-7000 Portable Video Recorder
Crystal-clear still picture Frame advance



Hitachi started by looking at the problem the right way: *your* way. They decided the most important factor in any home video system is the user: you.

You want reliability, convenience and quality. And that's what Hitachi's VT-7000 Portable Video System gives you.

Here's how:

VHS Dependability. The VT-7000 uses the VHS format, a world leader that will be popular for years to come—whether video discs or other tape systems come or go.

Versatility. You get full video versatility, now and for the future. You can record and play back tapes, play prerecorded cassettes you've bought,



VT-TU70 Electronic Tuner/Timer Soft touch tuning
10-day 1 program preset with daily repeat recording



HITACHI VIDEO SYSTEM

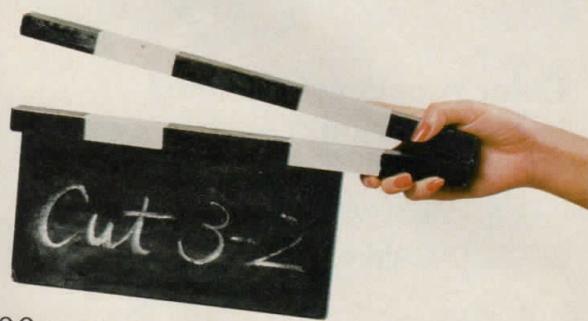
Portable
VT-7000

or shoot your own tapes
with a small, handy video camera.

Convenience. The VT-7000 Portable Video System has two main separate units. The lightweight VT-7000 video recorder goes anywhere you go, with its camera and carrying case. The VT-TU70 tuner/timer stays at home, where it plugs into the VT-7000 for recording any TV program—whether you're home or away. The System also includes a full-function remote control unit.

Quality. The VT-7000 system benefits from Hitachi's famous quality in every part. Direct drive motors for solid picture stability. Advanced ICs for beautiful color, plus light weight and compactness. And special ferrite crystal heads for longer-lasting reliability.

What's really the most important factor in choosing a good video system?
It's you.



A-V70 Portable Power Adaptor
Recharging VT-7000 battery
or operating on AC current



Full function
remote control

It's You.

The world of HOME VIDEO

Color Broadcast Systems in Each Nation

- [Light Blue Box] PAL system
- [Grey Box] SECAM system



Although all the European countries use a 25-frame-per-second and 625-line-per-frame broadcast picture (as compared with the 525 lines and 30 frames of the U.S. and Japan), the television signal still differs technically from country to country in Europe as the above map will show. Although some equipment has been constructed to work with both

the PAL and the SECAM standards of Europe, most will work with only one standard. Therefore, before buying, readers visiting a foreign country who are tempted by what looks like real bargain prices are urged to check and double-check whether the equipment will work with the broadcast technology in their home country.

Home Video, TIME-LIFE Style



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The world of HOME VIDEO

Discussing The Video Disc

As one commentator has succinctly put it, "The name of the (video disc) game is to organize a format family of as many software and hardware producers as quickly as possible and inundate the market so the other formats would not have a chance."

The major combatants drawn up on this battlefield — and the first shots are already being fired in America — are Philips, RCA of the United States, and JVC-Matsushita of Japan.

Everyone who owns a television may have an interest in how it turns out — but no one owns a crystal ball. It seems apparent that disc will earn a place for itself somewhere in the expanding world of personalized entertainment and information.

In fact, the best guess may be that, depending on how heavily disc is promoted in Europe, the future video household will buy or rent both systems, since they both have so much to offer.

Just what is a video disc machine? It's a player, much like an audio turntable, designed to play a round disc that is much like an audio LP. But the output is visual as well as audio: the machine plugs into any standard television set, and delivers color picture and sound. In a sense, it's almost the reverse of the history of the home audio industry, in which discs long preceded the advent of tape. And the parallel holds true in function: a disc is prerecorded, and its program cannot be changed once pressed; a videotape can be used

for recording as well as for playback, many times over.

It's at about this point that generally applicable definitions begin to fall apart. Because as with home videotape players, the electronics industries of the world once again find themselves confronting each other in massive format battles: there are three technologies ready and primed to fight for the consumer's discretionary income — and none of them are interchangeable.

Of course all three groups are doing their very best to help assemble sparkling catalogues of product material, based on a core of the biggest and best movies Hollywood has produced (but not limited to feature films). The trouble is: no one really knows if the consumer will be happy to spend \$15 or \$20 to see a movie in his home and keep it ever after — and go on doing that, disc after disc. Or even, especially in Europe, if movies are really the best potential video disc programs.

If it is possible to summarize video disc developments to date simply, they look something like this:

- **THE PHILIPS GROUP:** Philips' technicians have developed a system that uses a tiny laser beam to read small bumps imprinted on the inside of a plastic disc. The light from the laser is reflected off the bumps and picked up by an optical reader. The system offers stereo sound, two sides of play on each disc with either 30 minutes or one hour per side, and (with the 30-minute format) random access: any single still frame can be picked out instantly — creating the possibility of such applications

as video encyclopedias.

Both Pioneer and Magnavox are now selling the Philips-designed machine in a few 'target' cities in the U.S.: the retail price is around \$750, the catalogue of programs has over 150 titles, and Philips claims to be satisfied with sales results so far. Philips will introduce the VLP to Europe next year, it says, with mid-year launch first in the U.K. (where its catalogue of 50 to 60 percent American titles is most likely to find popular acceptance), and then probably in the following year in Germany, after most of its programs have been dubbed into German.

- **THE RCA GROUP** — RCA, hopeful of recouping some of America's much-diminished prominence in the home electronic consumer industry, developed a player that is more nearly like an audio turntable: it uses a grooved disc that revolves at 450 rpm, played with a diamond stylus (it is called the capacitance electronic disc, or CED). The disc plays for an hour on each side, and comes in a special jacket to protect its microdots from scratches

But when it is introduced into the American market late this year or early next it will be substantially cheaper than the Philips player machine: less than \$500, says RCA, and with discs priced at from \$15 to \$20 (slightly lower than the Philips discs). It should also be backed by an impressive array of program titles: RCA has announced it plans an introductory catalogue of 300 titles, and has reportedly negotiated with such organizations as the U.K.'s Rank Film Distributors for material from Europe. RCA is

The disc machine is undeniably interesting. But it is also a question mark — will the consumer really want to collect his own library of video discs?

also allied with Beta and Taurus Films in Europe and — perhaps one of its biggest aces — with both CBS and MGM Films, who have created a joint-venture named MGM/CBS Home Video. But as yet RCA has not announced when it will enter the European market.

● **THE JVC-MATSUSHITA GROUP** — Matsushita owns controlling share in Japan Victor Corporation (these two partners brought out and successfully promoted the VHS videotape format together), and has decided, as the world's largest single seller of consumer electronic products, to back Victor's Video High-Density Disc (VHD) technology. This disc, like the RCA versions, is coated with millions of tiny bits of information, and once again, a diamond or sapphire stylus at the end of an arm picks up this information much as a tone-arm does on

an audio turntable. But there are major differences: VHD has stereo sound; the disc is smaller — only ten inches across, with an hour's playing time on each side — and has no grooves on it: instead, the stylus is guided by information recorded on the disc itself.

Matsushita and Victor are late starters in the video disc race, yet have begun to shape up a powerful 'team' that includes General Electric of the United States and Thorn EMI of Britain.

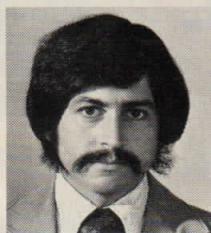
Japan Victor said in September its disc system will be on sale in the consumer market in the U.S. by the middle of 1981, and in Europe six months later.

There seems very little doubt video disc machines show great promise in the institutional field. "I think disc will succeed most in the institutional market," says Ulrich Prestin of the Nordmende appliance group — whose company, by the way, markets video cassette machines. "And that market is by no means small. But it has its problems: a video cassette recorder has three functions; recording from the air, recording from a camera and playing back your own or purchased tapes. The disc has just one — you can't erase and re-record a disc."



(The editors wish to thank Mr. Nils Treving, of Nord Media in London, for his cooperation in preparing this section.)

And Now, We Present...



Robert L. Cutts is Editor-in-Chief of Dynaword, Inc., a business communications and publishing firm headquartered in Tokyo. He has for a decade and a half served as journalist or editor for publications that range from daily newspapers to corporate histories. He now specializes in economics and business writing.

Aske Dam is an artist, media researcher and consultant, producer of audiovisual material and correspondent for *Television Digest*. Formerly lecturer at the Royal Academy of Fine Arts in Copenhagen, he is presently affiliated with Nihon University's Film and Video Dept. and works as an independent producer.



An updated list of suppliers of home video prerecorded tapes of all kinds available in the U.S.A. and Europe will be provided free of charge, if you just send this coupon to the following address:

**Home Video Information Centre,
P.O. Box 125, Coulsdon, Surrey
CR3 9UU, England**

The P.O. Box is open through February 29, 1981.

Name _____

Address _____

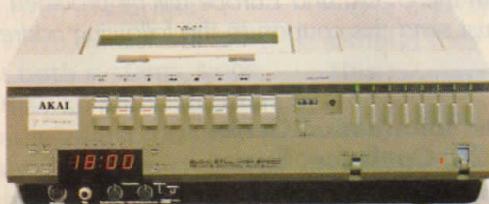
Country _____

HI-FI & Video

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VHS **VS-9700.**



the start.

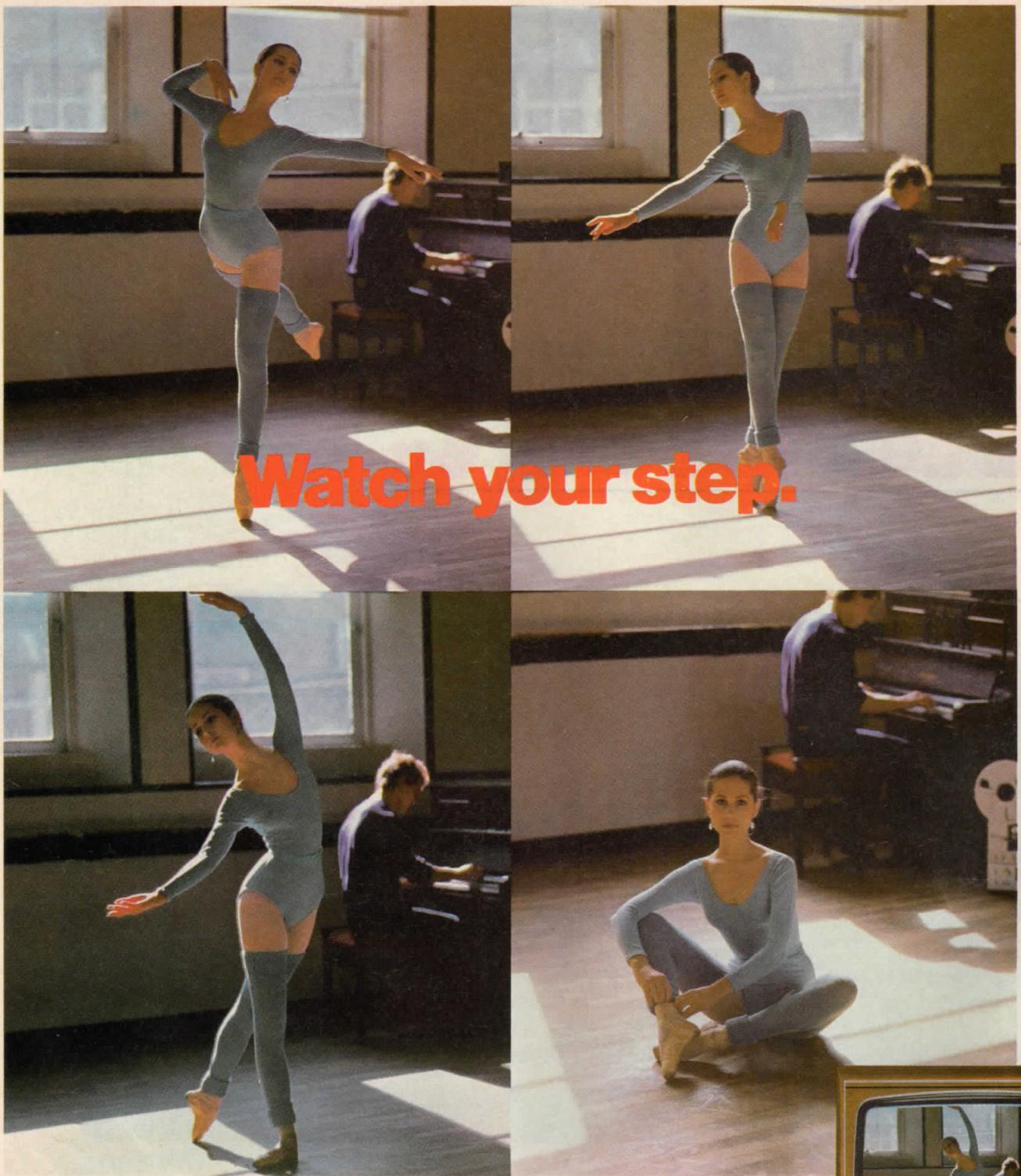


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VS-9700